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LIBRARY

M. Knoedler & Co.
14 East 57th St.
New York

THIS CLIPPING FROM
PHILADELPHIA, PA.
**NORTH
AMERICAN**

13 1924

THOMAS PAINTINGS BRING GOOD PRICES

**Bidders From All Parts of U.
S., Even From England,
at Sale**

\$20,000 TAKEN FIRST DAY

Art connoisseurs, representatives of museums and dealers from all parts of the United States, and even from England, were drawn to Philadelphia Wednesday at the opening sale of the George C. Thomas collection of paintings now in progress at the gallery of Samuel T. Freeman Company, 1808 Chestnut street.

The total sales of the first day exceeded \$20,000, and topped the appraisal price by several thousands. A bidder from Detroit, thought to be from the Detroit Museum, captured the fine landscape by Jean Charles Cazin, famous French master of the nineteenth century, for \$2100; "The Twins," by another noted French painter, William Adolphe Bouguereau, for \$700, and "Sunset," by Narcisse Virgile Diaz de la Pena, a member of the Barbizon School of Artists, for \$1500.

The highest price of the first day's sale, \$3400, was paid by Rosenbach, for "Shepherdess Tending Her Flock," by Charles Emile Jacque, another painter of the Barbizon group.

Philadelphia museums were not among the bidders, but a few canvases were purchased by the Reading Museum. Foreign bidders were also present, but remained silent yesterday, pending the second day's sale, when the masterpieces of the collection will be placed on the block.

Surprises of the afternoon were the spirited bidding attending the sale of "Fjord in Norway," by Julius Rose, which, altho appraised at \$200, brought \$810, and the purchase by Knoedler, of New York, of a Corot for the comparatively small sum of \$2700. Great interest was also registered in painters of the German school, whose works brought

almost double their appraisal value. It was said by dealers that activity among collectors in the middle west has stimulated the German picture market.

The highest purchase by an individual was that of "The Brook," by Jules Dupre, which was knocked down to J. Powell Evans for \$1150.

The sale of the Thomas pictures has been hailed in Philadelphia art circles as almost without precedent in this city, and an unusual amount of interest has been registered by

art lovers, a representative from Arthur Toole & Sons, noted art dealers of London, having crossed the Atlantic in order to be present at the sale.

The second session of the sale will take place this Thursday at 2.30 P. M. It is under the direction of George C. Thomas, Jr., Walter C. Douglas, Jr., and the Philadelphia Trust Company, executors of the estate of Mrs. Ada E. Moorhead Thomas, whose death forced the paintings upon the market.

THIS CLIPPING FROM
PHILADELPHIA, PENN.
RECORD

NOV 13 1924

SALE OF ART COLLECTION OF GEROGE C. THOMAS

Bidders Were Plentiful and Half
the Lot Was Quickly Sold
for About \$30,000.

WILL SELL OTHERS TODAY

Highest Price, \$3400, Was Paid
for "Shepherdess Tending Her
Flock," by Jacque.

Half the art collection of the late George C. Thomas, including paintings by many noted French and English painters, was sold at auction yesterday by Samuel T. Freeman & Co. and netted nearly \$30,000. Art collectors and dealers from all over the country were attracted by the sale, and two museums were among the purchasers. There was no scarcity of bidders and 44 pictures were sold within less than two hours.

There were an especially large number of bidders for an attractive picture by Jean Charles Cazin, entitled "Sunset Glow Over Pond," which finally went to the Detroit Museum for \$2100. Three other pictures also went to the Detroit Museum. They were "The Twins," by William Adolphe Bouguereau, showing two infants in a downy bed in each others' arms, sold for \$700; a "sunset" by Narcisse Virgile de la Pena, for \$1500, and "Mt. Aetna at Dawn," a water color, by Charles King Wood, for \$1750.

One picture was purchased by the Reading Museum for \$425. It was a pastoral scene entitled "Cattle at Rest," by H. L. Johannes de Haas.

Pastoral Scene Brought \$3400.

Four pictures were knocked down to Rosenbach & Co., of Philadelphia. Among them was a portrait of Eleonora Duse by Franz Von Lenbach, sold for \$400. The others were a beautiful pastoral scene by Charles Emile Jacque, entitled "Shepherdess Tending Her Flock," \$3400; "Mother and Child," a water color by Bernard de Hoog, \$125, and "The Rushing Stream," by Henri Harpignies, \$1200.

H. Schultheiss, a New York art dealer, also bought four pictures, "News from the Front," a small panel by Adolph Spring, which went for \$50; "The Month of Roses," by Edward Miczky, \$55; "Home Life in Belgium," a rural scene by Paul Frederich Meyerheim, \$120, and "A Clever Story," by Eduard Grutzner.

"September Afternoon," a landscape by George H. Leonard, Jr., went to C. H. Brown for \$30. J. L. Brisby bought a canvas depicting a "Fjord in Norway," by Julius Rose, for \$810. There were more than a dozen bidders for the latter picture. A canvas entitled "Italian Girl," by Leon Bonnat, went to George Horsh for \$425.

Small Prices Realized.

Kneedler & Co., of New York, bought five pictures, "The Swing," by Don Raimundo de Madrazo, for \$375; "The Attack," a battle scene by E. P. Bellecour, \$150; "The Hillside Path," by D. Ridgway Knight, \$1200; "Pond at Ville D'Avray," by John Baptiste Camille Corot, \$2700, and "The Duet," \$140.

"An Autumn Day," a water color by Louis Van Soest, depicting a Dutch river scene, went to M. Schwartz, of Philadelphia, for \$40. Mr. Schwartz also bought a landscape by Willem Roelofs, for \$20, and "The Little Shepherdess," by Stefano J. Bruzzi, for \$80.

A nocturnal harbor scene, entitled "Moonlight," was knocked down to Mrs. E. S. Sussman, for \$145; former Senator John M. Scott was the successful bidder for a landscape by Georges Michel, entitled "Roadway and Trees," for \$375.

M. F. Doyle bought two canvases of the Italian school, "St. Anthony of Padua and the Infant Jesus" and "Madonna and Child," for \$60 and \$80, respectively. A landscape by George H. Leonard, Jr., went to W. D. Scott for \$30. Lynford Biddle bought a canvas entitled "Feeding Pigeons," by Jose Billegas, for \$80, and "At the Spring," by Pierre Billot, for \$75.

"La Gilberete," a mansion and garden scene in Normandy, by Leon Germain Pelouse, and "Near Ghent," a water color by E. F. Du Chatel, went to M. L. Bockins for \$200 and \$75, respectively.

Pictures by Van Loo.

"Peter's Denial," a cradled panel by Alexander Gabriel Descamps, was knocked down to A. E. McNittie for \$210. Powell Evans, of Philadelphia, bought "The Brook," by Jules Dupre, for \$1150. "The Artist Painting a Portrait," by Carle Van Loo, a sixteenth century painter, went to W. B. Stuart, of Williamsport, for \$500. Mr. Stuart

also bought an engraving by Van Loo for \$80 and another landscape for \$290.

H. K. Mulford bought a water color, entitled "A Fisherman's Cottage on the Kyle at Sutherland," by W. Beattie Brown, for \$20, and George Grassberger got two English coaching scenes by William Shayer, for \$165.

The second half of the collection will be sold this afternoon.

86-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881

From

INQUIRER

NOV 13 1924

Philadelphia, Pa.

JACQUE PAINTING TOPS AUCTION LIST

Shepherdess Brings \$3400
at Sale of Late George C.
Thomas Collection

Works of Reynolds, Turner,
Cazin, Breton and Millet Go
Under Hammer Today

High prices marked yesterday the auction sale of the first group of paintings from the collection of the late Geo. C. Thomas, which are being offered in the art gallery of Samuel T. Freeman and Company, 1808-10 Chestnut street. The sale will be concluded this afternoon, when the remainder of the collection, more than thirty paintings, will be offered for bids. The group is representative of English, French, Italian, Dutch and Spanish schools.

Art lovers and art collectors, prominent and humble, crowded the gallery yesterday, the former eager to feast their eyes upon some of the works of the masters of the ages—the latter to enjoy for their part the fascination of the bidding, which was quite brisk at times.

Among the pictures sold by Edmund B. Brickley and his associate auctioneers were paintings by Jacque, Cazin and Corot, about which the interest of the crowded gallery chiefly centred.

Highest Price Is \$3400

The Jacque painting, "A Shepherdess Tending Her Flock," brought the top price of the afternoon, being purchased by the Rosenbach Galleries for \$3400. A Cazin, "Sunset Glow Over a Pond," was purchased by an unnamed bidder from Detroit for \$2100; the "Pond at Ville D'Avray," one of Corot's lesser examples, brought \$2700 from F. J. Knoedler and Company, of this city. The Brook, by Jules Dupre, was bought after spirited bids by Powell Evans, of Philadelphia, for \$1150; "Sunset," Narcisse Virgile Diaz de la Pena, went to the Detroit bidder at \$1500; for "The Hillside Path," by D. Ridgway Knight, Knoedler and Company paid \$1200; "The Rushing Stream," by Henri Harpignies, was sold to the Rosenbach Galleries for \$1200.

The Rosenbach Galleries bought a water color "Mother and Child," by Bernard de Hoog, for \$125, and the "Portrait of Eleonora Duse," the famous actress who died recently, by Franz von Lenbach, for \$400.

The following pictures also were sold: "Home Life in Belgium," by Paul Frederich Meyerheim, \$120; "Fjord in Norway," Julius Rose, \$810; "A Clever Story," Eduard Grutznier, \$900; "Italian Girl," Leon Bonnat, \$425; "Moonlight," Wilhelm Von Gegerfelt, \$145; "The Swing," Don Raimundo De Madrazo, \$375; "The Attack," E. P. Berne-Bellcour, \$150; "La Gilberte," Leon Germain Pelouse, \$200; "Roadway and Trees," George Michel, \$375; "The Twins," William Adolphe Bougeureau, \$700; "Cattle at Rest," Johannes H. L. De Haas, \$425; "Peter's Denial," Alexander Gabriel Decamps, \$210; "The Artist Painting a Portrait," Carle Van Loo, \$500; engraving of "The Artist Painting a Portrait," by Carle Van Loo, \$800; "The Duet," Ignaz Gaugengigl, \$140; two canvases, "English Coaching Scenes," by William Shayer, \$165 each; "Landscape," Gilbert Stuart, \$290.

"News From the Front," Adolp Spring, \$50; "September Afternoon," George H. Leonard, Jr., \$30; "The Month of Roses," Edward Niczky, \$55; "The Little Shepherdess," Stefano J. Bruzzo, \$80; "Madonna and Child," Italian School, \$80; "Wheat Field" canvas, George H. Leonard, Jr., \$30; "Feeding Pigeons," Jose Villegas, \$80; "At the Spring," Pierre Billet, \$75; "Venice—Rue de L'Eglise," E. Mather, \$70; Water Color—"Near Ghent," F. J. Du Chattel, \$75; Water Color—"Interior of a Cathedral," G. Simoni, \$25; Water Color—"A Fisherman's Cottage on the Kyle at Sutherland," W. Beattie Brown, \$20; Water Color—"Aetna at Dawn," Charles King Wood, \$17.50; "St. Anthony of Padua and Infant Jesus," Murillo, \$60; Water Color—"Madonna de San Sisto," artist unknown, \$55; "Landscape," William Roolofs, \$20; "Portrait of One of Washington's Staff," attributed to Gilbert Stuart, \$60.

The gallery is on the third floor of the auctioneers' new building and is decorated in dignity and solemnity commensurate with the works of the great masters which at intervals grace its walls. On a stage at one end is an easel, on which the pictures are shown standing out in brilliance before a background of somber grey velvet. This floor is covered with soft, noise-deadening carpet. The walls are relieved objects of art.

Three Hundred Attend Sale

The visitors are a class to themselves. Moving along in the swift, relentless current of Chestnut street in the blurred mass of humanity, they resemble puppets; but once they pass to rarified atmosphere of the realm of art, they become distinct.

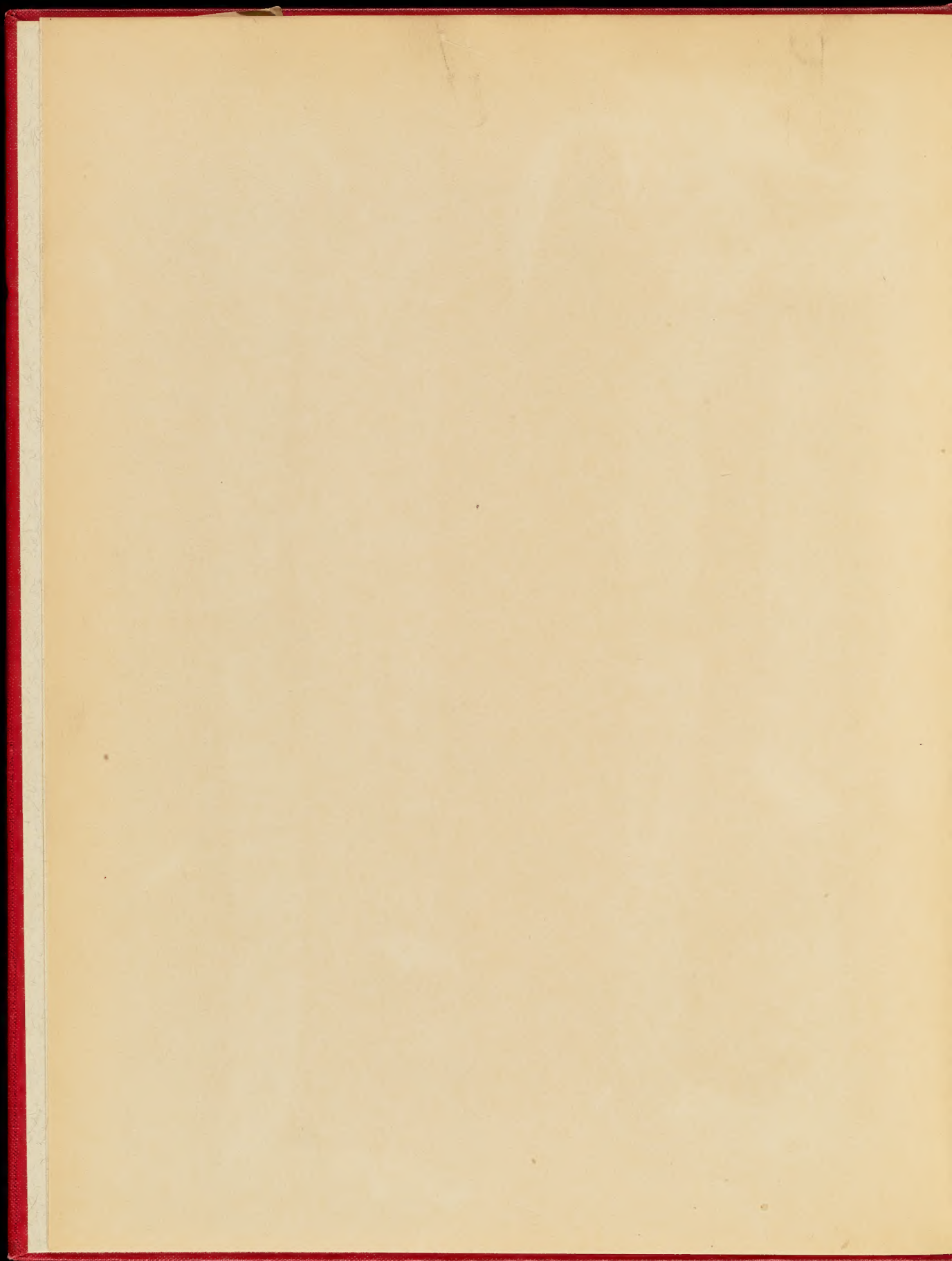
Among the three hundred that packed the gallery were quiet, reserved men with carefully trimmed moustaches and Van Dyke beards. They strolled from one picture to another waiting the time of the sale. Their eyes would light with pleasure at the work of the masters which distinguished them from the casual visitor.

Several bidders, riding their particular hobbies, would doggedly force each other up in price. The auctioneer's voice became an aid to the pictures, which seemed to whisper of the soul of the master that still lives in his work.

High Bids Expected Today

Today the most valuable of the Thomas collection will be auctioned. High bidding is indicated by the reticence of several art firms who made no attempt to buy yesterday.

Masterpieces which will go on sale today are Sir Joshua Reynolds' "Lady Gertrude Fitzpatrick as Sylvia"; Breton's "Dans le Plaine"; Millet's "Nocturne"; Cazin's "Coast Guards' House"; Turner's "Sunset off Calais Pier"; Daubigny's "On the Artist's Farm"; Millet's "Potato Planters," and Constable's "Dedham from the Meadows" and "Valley of the Stour."



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Buyers taken from

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Samuel T. Freeman & Co.

take pleasure in announcing an exceedingly important sale of
" Oil Paintings by the great masters of the English
and Barbizon Schools, which formed
the collection of the late

GEORGE C. THOMAS . . .

and which will be sold in our

ART GALLERIES

1808-10 Chestnut Street

on

Philadelphia, Pa.

Wednesday and Thursday

November 12th and 13th, at 2.30 P. M., each day

The collection will be on view from November 4, 1924, until the
day of the sale, 9 A. M. to 6 P. M., and on the Evenings of Wednesday,
Thursday and Friday until 10 P. M.

The sale is made by direction of GEORGE C. THOMAS, Jr.,
WALTER C. DOUGLAS, Jr.,
PHILADELPHIA TRUST CO.,

Executors of the Estate of ADA E. MOORHEAD THOMAS, Deceased.

SAMUEL T. FREEMAN & CO.

Auctioneers

1808-10 Chestnut Street
Philadelphia, Pa.

80 Federal Street
Boston, Mass.

1924

CATALOGUE COMPILED
BY
SAMUEL T. FREEMAN & COMPANY

Preface

The late George C. Thomas was for many years a partner of Drexel & Company of Philadelphia, and J. P. Morgan Company of New York, and through his friendship and association with Mr. Morgan, became a well-recognized collector and art connoisseur.

His collection of Paintings at the time of his death in 1909 was well known to contain some exceptionally fine examples of the great masters.

His collection of Autographs and Rare Books, which will be sold the week following the sale of the Paintings, is exceedingly choice.

Through his connections abroad as well as in this country, he was able to acquire examples of great masters, about the authenticity of which there is no doubt, and a number of the more important examples either are accompanied with autograph letters or were purchased from collections of such importance as to eliminate any question as to their genuineness.

To the best of our knowledge this is the most important sale of paintings ever held in Philadelphia.

A handwritten signature in dark ink, reading "Daniel B. Brown". The signature is written in a cursive style with a horizontal line underneath the name.

TERMS OF SALE OF PERSONAL PROPERTY.

These Terms of Sale must be read by all Persons who intend to Bid and all Persons so Bidding shall be Presumed to have read the same, have knowledge of the Contents thereof, and shall be Bound thereby. The Bidder shall be held liable under the Terms of Sale for every Article knocked down to him by the Auctioneer.

The Auctioneer reserves the right to add one or more terms to the terms of sale as set forth below.

SPECIAL NOTICE—No employee is authorized to alter these terms.

1 The highest bidder to be the buyer, subject to the terms of sale, and if any dispute arises between two or more bidders, the Auctioneers shall either decide the same or the lot so in dispute shall be immediately put up again and re-sold.

2 Any bid which is merely a nominal or fractional advance may be rejected by the Auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3 Every article sold singly; nothing sold by the pair.

4 Purchasers to give names and addresses, and to make a deposit of 25 per cent., or as much as the Auctioneers may require in part payment, or the whole of the purchase money if required; in default of which the lot or lots so purchased to be immediately put up again and re-sold.

5 All deposits made are applicable to any or all purchases either at this sale or at any previous sale.

6 The lots to be taken away and paid for at the buyer's risk and expense within the time announced by the Auctioneer, the Auctioneers not being responsible for the correct description, genuineness, authenticity or defect in any lot, and making no warranty unless specially mentioned at the time of sale. No sale will be set aside nor allowance made on account of any incorrectness, error in cataloguing, or any imperfection not noted. No deduction on damaged articles, all goods are exposed for public exhibition, and sold just as they are. Purchases will be delivered only upon presentation of receipted bill therefor.

7 To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale; and the remainder of the purchase money must absolutely be paid within the time announced by the Auctioneer and before the examination or removal of the goods.

8 The time allowed for payment of bills and removal of goods is either printed in the catalogue or announced by the Auctioneer and can always be obtained from the office of the Auctioneers. It is the duty of all purchasers to inform themselves thereof and no responsibility shall rest upon the Auctioneer by reason of the purchaser's ignorance thereof.

9 All purchases made at this sale are at the purchaser's risk as soon as they are struck off; the Auctioneers not being responsible if all or any part of such purchases be lost, stolen, damaged or destroyed; however, without assuming any responsibility the Auctioneers will take all usual precautions for the care and protection of the goods during the time allowed for the removal thereof.

10 All claims must be made before the removal of the goods.

11 In case of purchases for which settlement is required by estimated or actual weights, counts or measures, no adjustments will be made after the time allowed by the Auctioneers for the removal of the purchases.

12 The record kept by the clerk of the sale, together with the marked catalogue of the Auctioneers, shall in all cases be accepted by the buyers as final when any question arises.

13 In addition to any other remedies given by law to the seller, it is agreed that in case of failure by the purchasers to comply with these terms, the money deposited in part payment shall be forfeited; all lots not paid for and removed within the time allowed by the Auctioneers shall be re-sold at public or private sale without further notice, and the deficiency (if any) attending such re-sale shall be made good by the purchasers at this sale, together with all charges and expenses which may be incurred by reason of their failure to comply with the terms of sale.

14 The Auctioneers will not be liable for non-delivery of any article above the amount paid by the purchaser of such article.

15 Commissions to purchase will be executed by the Auctioneers without charge, such purchases, however, being made subject to the terms of sale.

16 In case of lots upon which there is a reserve, the Auctioneers shall have the right to bid on behalf of the seller.

17 The Auctioneers reserve the right to reject any or all bids.

18 All sales made by order of the Court are subject to the confirmation of the Court ordering the sale.

19 The Auctioneers are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts or charges of the parties engaged for such services.



FIRST SESSION
WEDNESDAY AFTERNOON
NOVEMBER 12th
At 2.30 o'clock





No. 1

SPRING, ADOLPH

News from the Front

Two old men sit at a table scanning a letter, to the right another man stands, all their countenances showing deep interest. A high window in the dark wall to the left dimly lights the interior.

Signed upper right.

Panel 10x13 inches.

No. 2

LEONARD, GEO. H., JR.

September Afternoon

An expansive view in bright sunshine, the foreground mottled with the shadows of trees. The middle distance shows a range of buildings, with rising hills in the distance.

Signed lower left.

Canvas 15x22 inches.

No. 3

NICZKY, EDWARD

The Month of Roses.

The figure of a young woman standing upon a balcony gazing into a rose which she has detached from a bush nearby. The hills and a stretch of water show in the background.

Signed lower right.

Canvas 22x15 inches.

No. 4

MEYERHEIM, PAUL FREDERICH

Home Life in Belgium

A farmer and his family reposing upon the bank of a river. The small children are engaged in feeding rabbits. The father sits by watching them and preparing feed for his two horses, which stand before him patiently waiting. Rising against the bright light are seen the tall buildings and spire of a church, while to the right the river winds along lowlands, overcast by a dark rolling cloud.

Signed lower right.

Canvas 26x38 inches.



No. 5

ROSE, JULIUS

Fjord in Norway.

The fjord lies between precipitous, snow-capped mountains, which cast deep shadows in the water. Nearby is a verdant slope dotted with the houses of a village. Men in boats paddle about in a cove awaiting the arrival of a steamer which is approaching in the middle distance. The sky is overcast with patches of white clouds.

Signed lower right.

Canvas 27½x43 inches.

No. 6

GRUTZNER, EDUARD

A Clever Story

Seated around a table are three figures. Two Cardinals in their robes are intently watching and listening to a story being read from a book by a black-robed Brother. The details of the room are treated with fine technique and coloring.

Signed lower right.

Canvas 28x32½ inches.

425-
No. 7

BONNAT, LÉON (1833)

Italian Girl

Full length figure of a young girl standing with right hand to chin, in robe of bright colors.

Purchased in 1898 from Knoedler & Co.

Signed lower left.

8414 - *Acquired from J. J. Bonnat, 1898. Sold H. B. ...*
Canvas 24x18 inches.

8414 - *Credit - H. B. Bonnat, 1898. Lxxxx*

Sold H. B. Bonnat, 1898. Lxxxx -

No. 8

BRUZZI, STEFANO J.

The Little Shepherdess.

Two sheep grazing under slender trees, followed up the hill by a little girl, laughing as though talking to her charges. A rolling landscape lies beyond under a canopy of white clouds with blue sky breaking through them.

Signed lower left.

Canvas 15½x11½ inches.



No. 9

145-

GEGERFELT, WILHELM VON

Moonlight (Marine)

The silvery rays of the rising moon cast shadows deep into the waters of the harbor of a town, where a street borders on the right, showing a row of houses facing the bank and flanked by a row of trees. In the middle distance are docks where ships are moored, their lanterns aglow in the deep shadows. The sky is overcast with moonlit clouds.

Signed lower right.

Canvas 15x25½ inches

No. 10

80-

ITALIAN SCHOOL

Madonna and Child.

The Virgin seated with eyes to the front, clothed in red and blue draperies, and sheer head-dress falling over her shoulder. The infant stands on her knee, leaning against her, with head directed to the front.

Canvas 44½x28½ inches.

301
No. 11

LEONARD, GEO. H., JR.

Beyond the broad expanse of a wheat field rise low rolling hills, with the manor houses bordering the field where in the middle distance workmen are laboring.

Signed lower left.

Canvas 16x22½ inches.

400-
No. 12

LENBACH, FRANZ VON

Portrait of Eleonora Duse

Rosenbach & Co.

Purchased in Rome from the Collection of Guglielmo de Sanctis.

Signed lower right.

Canvas 16x16 inches.



375-
No. 13

MADRAZO, DON RAIMUNDO DE

The Swing

Portraying a young woman swinging beneath trees, her gaze directed at the spectator. She is dressed in pearly white with a bodice of golden velvet, the pink collar on her neck vieing with the delicate tints of the flesh. The background of foliage opens upon a glimpse of parkland in the distances.

Signed lower left.

Canvas 38x28 inches.

No. 14

VILLEGAS, JOSÉ

Feeding Pigeons

A Venetian boy is leaning against the massive column of a portico, watching his pigeons as they feed on the ground at his feet. Above him heavy bowers of deep foliage overhang, beneath which the expanse of the waters of a bay meet the horizon.

Signed lower left.

Canvas 23½x16 inches,

No. 15

BERNE-BELLECOUR, E. P.

The Attack.

On the edge of a hill in the foreground a detachment of soldiers is opening fire upon the enemy concealed in the fortifications at the top of the hill, from whence the fire is being returned.

Signed lower left.

Canvas 16x21 inches.

No. 16

PELOUSE, LÉON GERMAIN

La Gilberte

A mansion and garden scene in Normandy. The lodge stands in the centre of the landscape bathed on one side in a rich ray of sunlight. To the left a portion of the garden wall is seen and above it rise the tall chimneys of a stately mansion, the whole overcast by a warm summer sky and billowy white clouds.

Signed lower left.

Canvas 21x27 inches.



No. 17

VIBERT, JEAN GEORGES

The Cardinal

The full length standing figure of a man in the scarlet robes of a cardinal. The richly upholstered and carved furniture, tapestry covered walls, etc., admirably soften the high coloring of the central figure.

Signed lower right.

Cradled panel 19x15 inches.

No. 18

MICHEL, GEORGES

Roadway and Trees.

A sombre day, the sky overcast with storm clouds, an old thatched cottage in the middle distance, surrounded by sturdy trees with heavy foliage, beside which runs a roadway winding away toward the horizon.

Purchased in 1893 from Boussod Valadon & Co.

Canvas 18x26 inches.

No. 19

CAZIN, JEAN CHARLES.

Sunset Glow Over Pond

Det. of Museum

In a sky of varying pale azure and pink notes the setting sun casts its last rays. The placid pond reflects the tones of the sky, and its grass covered borders abound in growths of tall herbage, some tinted with the sunlight. Across the horizon, coming from the right, a stretch of sea runs, losing itself behind the banks of the pond to the left.

Purchased in 1893 from Boussod Valadon & Co.

Illustrated.

Signed lower left.

Canvas 22x18 inches.



No. 24

3400
No. 20

JACQUE, CHAS. EMILE

Shepherdess Tending Her Flock.

A landscape lying under a clouded sky. The foreground shows a rough surface with an abundance of rich fresh grass and foliage. Sheep are scattered about far and near, some foraging while others lie resting upon the ground. To the left the shepherdess has seated herself upon a rising slope and sits with elbows on knees and head resting dreamily upon one hand. The background is screened by tall trees swaying under storm clouds, the view opening in the centre toward the distant hills, and letting in the light, which is admirably diffused upon the figure in the foreground.

Signed lower left.

Illustrated.

Canvas 21x38 inches.

No. 21

HARPIGNIES, HENRI

The Rushing Stream.

A forest of huge pine trees, arched at the top with dense foliage, gives a vista of a mountain torrent in the middle distance. The grassy foreground presents an eminence on either side, through which a spacious view of the river, the distant mountains and shore appear, beneath rolling white clouds.

Signed lower left.

Illustrated.

Canvas 26x32 inches.

P-13 Sale May 11, 1905 No 70



NO. 25

No. 22

KNIGHT, D. RIDGWAY

The Hillside Path

In the brilliant light of a midsummer day the sky overcast with soft white clouds, two women have stepped along a path, one sitting on the ground resting her bundle, her face turned in profile toward the other standing near on the sloping hillside. The high rolling hills on the left are rich with bright grasses and trees, while the distant hills on the right border the river which enters the picture in the middle distance.

Illustrated.

Signed lower right.

Canvas 36x29 inches.

1700
No. 23

BOUGUEREAU, WILLIAM ADOLPHE

The Twins *Detached Museum*

Couched upon a downy bed two infants lie sleeping embraced in each other's arms. The light shining from a window on the right, veiled by a white curtain casts its reflections into the room, and heightens the delicate flesh tints of the babes.

Signed on pillow.

Canvas $14\frac{1}{2} \times 21\frac{1}{2}$ inches.

2700
No. 24

COROT, JEAN BAPTISTE CAMILLE

Pond at Ville D'Ay *Detached Museum*

16010
CA 6067
Along the border of a wood on the right and passing beneath its shade is the sluggish water of a broad but shallow pond, vanishing behind the trees in the middle distance, approaching which is the figure of a woman walking along the bank. In the foreground is a woman poling a flat boat among the high grasses and on the distant bank homes lightly reflect the rays of the sun. The sky is patched with gathering grey clouds.

Illustrated.

Signed lower right.

Canvas 13x23 inches.



425
No. 25

DE HAAS, JOHANNES H. L.

Cattle at Rest.

Reading Room
On a plain overlooking the sea, two cattle are seen at close range, a brown bull facing three-quarters to the left and a black cow standing beside him looking in the spectator's direction. A little beyond to the right another cow faces away from the spectator, and in the middle distance a group of grazing cattle are seen. The sky is mottled with white clouds deepening to dark grey.

Illustrated.

Signed lower left.

Panel 27x39 inches.

No. 26

DIAZ DE LA PEÑA, NARCISSE VIRGILE

Sunset

Detroit Museum

A rough landscape with a background of thick dark woods, silhouetted against a sunset of deep red which gives color to the masses of heavy clouds. In the foreground the figure of a woman is seen in the dim light. To the left a rough knoll rises above the foreground, mottled with rank green growths and pools in which the sunlight is reflected.

Illustrated.

Signed lower right.

Panel 13x17½ inches.



240-

No. 27

DECAMPS, ALEXANDER GABRIEL

Peter's Denial.

Night has overcast the temple. In a narrow avenue is seen the figure of a man walking, with hand to forehead as though in anguish, to the left a cock is perched upon a barrel, and deep in the distance are the figures of several men gathered about a fire at the end of the court, near a bridge connecting the buildings. A sombre night scene with the moon brightening the deep blue sky.

Signed right margin.

Cradled panel 11½x8 inches.

125-

No. 28

HOOG, BERNARD DE

Water Color—Mother and Child.

Interior of a Dutch home. The mother holding her young child on her lap. The darkness of the room is broken by the bright light which falls across the table in front of her, coming through the window at her side and through which the green foliage of the garden forms a bright background.

Signed lower left.

Canvas 26x20 inches.

500 -

No. 29

VAN LOO, CARLE (1585-1661)

The Artist Painting a Portrait

Interior. The artist sitting before his canvas, has turned his head toward the spectator, giving attention to a man who has entered and stands at his right. To his left sits his model, and beside her the figure of an old man gorgeously robed, and standing back of him a young man in cloak and turban. Near them two boys stand together intently looking toward the picture, one holding a folio under his arm. The light falls in the centre from a window at the left side. Similar in character and subject to the example in the Wallace Collection.

Two works by Van Loo, one very similar to this one, are in the Collection of Sir Richard Wallace, Hertford House, London, being Nos. 451 and 477 of the Wallace Collection.

Signed lower left.

Canvas 26x30 inches.



1150-

No. 30

DUPRÉ, JULES

The Brook

Cattle are browsing along the shadowed recesses of a brook. The foreground is dotted with verdant pastures, and from the centre arises a massive oak with open foliage and broad reaching branches. On the right is a thatched barn overgrown with green vines, and in the distance is the manor house. To the left verdant green fields stretch into the far distance where the blue haze of high hills rises against the horizon.

Illustrated.

Signed lower right.

Canvas 18x21½ inches.

130
140-
No. 31

GAUGENGIGL, IGNAZ

The Duet.

Two musicians are seated near the windows of a spacious apartment. In the foreground is an old man in white wig, with back half turned, playing a cello, while half facing him a young man with dark hair is playing a violin. The light falls from the windows to the left upon the delicately colored figures.

Signed lower right.

Panel $14\frac{1}{2} \times 10\frac{1}{2}$ inches.

75-
No. 32

BILLET, PIERRE

At the Spring.

Figure of a young peasant girl drawing water from a spring. Her jug is sitting on the ground, while she stands with one arm leaning against the wall and the other resting upon her hip, watching. The background is dense foliage.

Signed lower left.

Canvas $18 \times 13\frac{1}{2}$ inches.



No. 33

70-

MATHON, E.

Venice—Rue de L'Eglise

View looking down a narrow street in Venice toward the blue waters of the bay, with tall buildings on either side, and various figures of men and women sitting or moving about. An architectural landscape with much detail, light, shade and drawing.

Signed lower right. Franked on the back.

Canvas 24x18 inches.

No. 34

75-

DU CHATTEL, F. J.

Water Color—Near Ghent

A pond of water blending into the landscape and winding away in the distance. On the left a clump of tall elm trees rise from the bank, while the opposite side reflects in the water a row of dense trees. A man is seen in a rowboat near the bank and a large building stands in the distance.

Signed lower right corner.

Size 14x20 inches.

165

No. 35

SHAYER, WILLIAM

Two English Coaching Scenes

A Coaching Party on the Way, and the Halt at a Hill Top. A four-in-hand with several riders and luggage, fox hunt and other detail give color to the scenes.

Two canvases 8x16 inches.

25

No. 36

SIMONI, G.

Water Color—Interior of a Cathedral.

Architectural composition of many details with bright notes of color. Through a great Moorish doorway leading into the sanctuary is seen a group of clergymen in white robes engaged in worship.

Signed lower right.

Size 22x15 inches.



26-

No. 37

BROWN, W. BEATTIE

Water Color—A Fisherman's Cottage on the Kyle at Sutherland

A thatched cottage on the sloping bank. Blue sky reflecting in the water.

Signed lower left.

Size 7x14 inches.

1750

No. 38

WOOD, CHARLES KING

Water Color—Aetna at Dawn

A mountain landscape bathed in pink, blue and purple tints, showing Mt. Aetna in the distance, the waters of the bay in the foreground.

Signed lower right.

Size 14x20 inches.

100 -

No. 39

MURILLO (After)

St. Anthony of Padua and Infant Jesus.

Saint kneeling presses his cheek to that of infant Jesus whom he holds in his arms. Five cherubs in a glory and two others on the ground at left. Background a hilly landscape.

Canvas 24x28 inches.

150 -

No. 40

UNKNOWN

Water Color—Madonna de San Sisto

A large and faithful copy.

Size 40x39 inches.



No. 41

VAN SOEST, LOUIS W.

Water Color—An Autumn Day.

A Dutch river scene, with a man poling a boat near the left bank. A hedge of thick bushes browned by the cold hides the roadway on the left, and in the distance a grove of tall trees stretches against the sky.

Signed lower right.

Plate 14x25 inches.

No. 42

ROELOFS, WILLEM

Landscape.

Gnarled and twisted trees bending beneath the storm.

Small panel 5x4 inches.

60-

No. 43

STUART, GILBERT (Attributed to)

Portrait of One of Washington's Staff

Head slightly turned to the left.

Canvas 18x16 inches.



SECOND SESSION
THURSDAY AFTERNOON
NOVEMBER 13th
At 2.30 o'clock



No. 44

FORTUNY, Y CARBÓ MARIANO

Water Color—Guitar Player

Figure of a Spanish lady sitting, playing on a guitar. Robed in richly figured silks and laces.

Signed lower left.

Size 13x9 inches.

No. 45

FORTUNY, Y CARBÓ MARIANO

Water Color—The Chief at Rest

An Arabian outpost chief standing with gun resting across his shoulders and his arms outstretched upon it, before a background of a highly colored woven rug.

Signed lower right.

Size 12½x9 inches.



No. 46

BOLDINI, GIUSEPPE

Water Color—The Siesta

The figure of a gorgeously robed young woman lying upon a lounge sleeping. Beside her on a table a lamp throws its bright reflections about the room.

Signed lower right.

Size 11x14 inches.

No. 47

BOLDINI, GIUSEPPE

River Seine at Mt. Valérian

A placid river winding away to the right with many row-boats gliding along its surface, in which is reflected gay booths and towering trees which dot the opposite side of the bank. In the distance there is a vista of the buildings of a villa.

Purchased from the Stewart Collection.

Signed lower left.

Panel $8\frac{3}{4} \times 6$ inches.



No. 48

DETAILLE, JEAN BAPTISTE EDOUARD

The Vidette

Seated upon his horse, with his pistol raised at attention. The technique of the soldier's uniform and trappings is admirable. The horse stands at ease on the plain, awaiting his master's orders.

Signed lower right.

Panel 10x8 inches.

No. 49

TURNER, J. W., R. A. (1775-1851)

Water Color—Sunset Off Calais Pier.

Through the mist over the unquiet waters a fleet of boats are seen putting out of the harbor. The sky is filled with active clouds, the sun breaking through and casting its bright reflections in varying colors.

Signed lower right.

Size 15x20 inches.



No. 60

No. 50

BLOMMERS, B. J.

Water Color—A Busy Day

From a cottage room with low beamed ceiling, its large windows swung open, is seen a sunny green landscape. Just outside the mother bends busily over her wash-tub, while within the room her little child sits attentively upon a high-backed chair looking towards her, the light streaming through the window and falling upon its chubby face.

Illustrated.

Signed lower right.

Size 26x21 inches.

No. 51

SAFTLEVEN, HERMAN (1609-1685)

Swiss Landscape

Rising on the left is a precipitous mountain with figures of men and women. Beyond the mountainous landscape through which a river winds, is a broad vista with much detail, and executed with unusual technique.

Oak panel 7x9 inches.



No. 52

DUPRÉ, JULES

Old Oak

A versatile landscape with a road winding away into the distance where the blue hills touch the horizon. On the right stands a sturdy old oak with its far-reaching branches, under which passes a man and a dog, while further ahead is the figure of a woman in a red dress. A pool of water on the left reflects the blue of the sky above. In the middle distance low meadow lands stretch across and clumps of trees are dotted about. Overhead is a broken canopy of billowy white clouds tinged with sunlight, with the deep blue of the sky breaking through.

Illustrated.

Signed lower left.

Cradled panel $7\frac{1}{4} \times 9\frac{1}{4}$ inches.

No. 53

MAUVE, ANTON

In a Deep Reverie

A level landscape, thick with verdure, the ground slightly rising to a knoll on the right and a heavy rain-cloud darkening the sky. Two cows in the foreground, facing to the right toward the breaking light, with heads down-cast as they stand waiting the breaking of the passing shower. Heavy grey clouds overhead are breaking slightly in the distance.

Illustrated.

Signed lower right.

Canvas 31x48 inches.



No. 62

No. 54

L'HERMITTE, LEON AUGUSTIN

The Baby's Hour

A simple rustic picture depicting French peasant life. The rest hour has come to the workers in the fields, and a mother nourishing her baby, sits upon the ground. Beside them stands the father, roughly clad, and near them a woman leaning on her rake and holding her water jug. The field is filled with hay stacks and is bordered by a field of green verdure with a clump of trees at the top, the ground sloping at the left showing the hazy blue hills in the distance. A bright sunset casts its reflections over the scene.

Purchased in 1893 from Boussod Valadon & Co.

Illustrated.

Signed lower left.

Canvas 27x32 inches.

No. 55

COROT, JEAN BAPTISTE CAMILLE

The Morning Hour.

In a shadowed glade three women are standing in a path through the wood bordering a river flowing beneath the overhanging shade, one in a white cap stands with back turned toward the spectator and the others face her. On the right rising to the top of the picture, tall trees appear, one with a bending trunk, another reaching far out across it until its thin foliage falls into the sunlight. In the middle distance a clump of trees rise, and on the left tall slender ones with sparse foliage, are seen upon a knoll rising from the left. Beyond the river the distant hills blend into the bright horizon, where houses with red tops appear. The shadowed glade is skilfully relieved in its gloom by the falling lights upon the mossy ground and tree trunks. The sky is vividly bright along the horizon softening into blue, with patches of silvery white clouds.

Illustrated.

Signed lower left.

Canvas 28x23 inches.



No. 63

No. 56

MILLET, JEAN FRANCOIS (1814-1875)

Nocturn—Return of the Laborers

His labors finished, a peasant is returning from the fields at nightfall, bringing in two horses, one of which he rides, lying back in the saddle. The moon has risen, lighting up the composition in the centre, and casting its gleam upon the backs of the horses. In the deep shades the figure of another man and buildings are faintly seen.

From the Adolph Borie Collection.

Illustrated.

Signed upper right.

Canvas 17x24½ inches.

9800-1
No. 57

BRETON, JULES

Dans le Plaine

11 x 28

The following is the translation of a letter from the Artist accompanying this painting:—

Paris, 4 September, 1896.

MR. GEORGE C. THOMAS:—

Philadelphia.

Dear Sir:—

I am very much flattered to learn that you have become the owner of my picture "Dans le Plaine." I am happy to be able to tell you that at the Salon of the Champs Elysies, it was unanimously classed by the opinion of the artists and the public among the best of my works.

It has been on my part the object of particular care and I have rarely experienced so much pleasure in painting as during its execution.

It is the hour of lunch under a threatening sky in the shadow of a stack, which they are constructing; the peasants are lying down or sitting in the attitudes of repose. A young girl whose rose hood resembles a halo, brings the frugal repast in a basket, which the farmer's wife takes to make the distribution to the workmen.

The farmer, a little farther off, arrives smoking his pipe, leaving behind him his white horse and cart, loaded with wheat.

The plain stretches out lost to view in the sun. It is this plain that I have described in my last book "Un Peintre Paysan," which I have the honor to offer you.

Will you accept, my dear sir, the expression of my sentiments the most distinguished.

(Signed) JULES BRETON.

Illustrated.

4 July, '96.

8097 Bought from artist July 1896. For ASXXX-

Sold to the library July 1896. ASXXX-



No. 58

CONSTABLE, JOHN (1776-1837)

Valley of the Stour

Looking into the picture at the right where an old dam or bridge has broken away, the buttresses, rough and beaten, rise from the hollow where the deep shadows of the river flow by. Rising above it a tall tree stretches from a knoll partly screening the distance and the river which flows under a bridge, winding into the landscape around a point of land upon which is a thatched house with red roof, and a growth of dark trees. In the distance along the opposite side of the shore in the strong sunlight rises hills of verdant lands, curving with the river's course. To the right in the foreground a mass of tall woodlands, with rays of light and sunshine peering through, obscures the distance. Unusual cloud forms thickening in banks roll heavily over the scene.

Illustrated.

Canvas 29x25 inches.

No. 59

CAZIN, JEAN CHARLES

The Coast Guard's House

On a high bluff sloping from the right and overlooking the sea are nestled the houses of the Coast Guard, which are but faintly seen in the evening light. The sky above is lightly veiled with grey and dotted with stars. Beyond and over the edge of the bluff the eye travels to the sea where the mists have deepened almost to darkness. The details of the foreground show faintly the roadway, paths and grassy growths and weeds, while from a window gleams the light of the lamp within.

Purchased in 1894 from American Art Association.

Illustrated.

Signed lower right.

Canvas $25\frac{1}{2} \times 31\frac{1}{2}$ inches.



No. 60

REYNOLDS, SIR JOSHUA (1723-1792)

Lady Gertrude Fitzpatrick as "Sylvia"

The full-length figure of Lady Fitzpatrick in the character of "Sylvia." In a letter, Henry Graves & Company of London wrote to Mr. Thomas as follows:—

"The portrait of Lady Gertrude Fitzpatrick as "Sylvia" by Sir Joshua Reynolds is one of the finest specimens of the artist's work I have seen and in his best period, being painted in 1787.

"The picture comes direct from the Collection of His Grace, the Duke of Montrose, who inherited it from his mother Agnes, Duchess of Montrose, to whom it was bequeathed by her husband, Mr. Sterling Crawford. . . . Though there is no record of the earlier history of this picture, there can be little doubt that Sir Joshua painted the work in 1787 for his own hanging at the same time that he painted the one now in the possession of Mr. Ross of Montreal for the Lady's father, the Earl of Upper Ossory."

Illustrated.

No. 61

MAUVE, ANTON

On the Dunes

37 1/2 x 22 1/8

A flock of sheep grazing on the grasses of a rolling hill, sloping to the horizon where it meets the grey clouded sky of a November day. At the summit the trunks of trees have been reft of their leaves. The old shepherd sits by on a knoll with his dog beside him.

Purchased in 1898 from Knoedler & Co.

Illustrated.

Signed lower right.

Composition panel 29x32 inches.

8248 - Doughty from 1880X -

Sold to 1888X -



No. 62

KNAUS, LUDWIG

Excuse Me, Sir. (The Bill Collector)

An admirable composition, representing an aged man with face full of smiles and pleasant anticipations. He has entered a room, where his solitary figure stands, as he draws from his pocket a folded paper ready to present to the comer, his keen eyes looking straight at the observer. The room is empty, except for a table with books, etc., in one corner, and on the wall opposite a framed picture. Its sombre atmosphere brings out more strongly the flesh tints, which are executed with admirable skill.

Illustrated.

Signed lower left.

Canvas 36x27 inches.

*1890. Bought from the artist, Ludwig Knaus, for \$100.00 - \$120.00 -
with a long Oct. 1890. \$100.00 -*

No. 63

LAWRENCE, SIR THOMAS (1769-1830)

Portrait of a Gentleman

Life sized bust of a young gentleman, head turned three-quarters to the left. Fair complexion and bright expression, with an abundance of light chestnut hair. He wears a stock collar, a deep black neckerchief, brown coat with black collar and is posed against a dark but luminous background.

Illustrated.

Canvas 30x24 $\frac{3}{4}$ inches.



No. 64

LUINI, BERNARDINO (1460-1530)

Madonna, with the Infant Saviour and St. John

Rising from the left is a rocky landscape overgrown with slight foliage, in the shade of which the Virgin in robes of red and green, sits with her right arm about the figure of the Infant Christ upon whom she looks lovingly down. St. John with hands clasped in the attitude of prayer, kneeling on one knee, faces them from the right. The light falls from above.

Several letters and affidavits authenticate this fine example.

From the Pepys Collection.

Illustrated.

Panel 34x26 inches.

No. 65

TROYON, CONSTANT

The Coming Shower

The heavy black thunder clouds rising from the right are hurtling over the sky, and a farmer boy is driving to shelter a white cow. A broad expanse of fertile plain shows the lights and shadows from the clouds thickening overhead. In the distance other figures are seen, with low dark hills on the horizon. From the Adolph Borie Collection.

Illustrated.

Signed lower left.

Canvas 21½x25½ inches.



No. 66

ISRAELS, JOSEF

Children on the Shore.

Several figures are wading in the shallow waters on the beach. In the foreground a girl is carrying on her back a baby sister, as they look down upon a toy boat with which two small boys are playing in the water. Beyond them three other figures are walking on the sands, and in the harbor in the distance a large boat is moored. The blending of colors through the misty atmosphere as the shadows fall and the sea and white-clouded sky blending together across the scarcely visible horizon are unusually pleasing.

Purchased in 1893 from the World's Columbian Fair at Chicago.

Illustrated.

Signed lower left.

Canvas 25x22 inches.

1800—
No. 67

VAN MARCKE, EMILE

Cattle in Pool

A deep stretch of rich green Dutch meadow reaching far back to the low rising hills, broken only by a stretch of woodland on the right which extends out into the composition at middle distance, where in the cool shades numerous cattle graze. In the foreground there is a pool of water, in which a white cow is standing nibbling at some green stalks, and back of her to the left facing the spectator a black cow tipped with white. Beside them on a low bank stands a long-haired terrier dog watching them. Nearby in the tall grasses along a narrow brook stands a red cow with upturned white face looking toward the forward group. In the middle distance appear cattle, a white horse and near a fence an old woman with blue dress. Roughly sketched in under a blue sky are masses of grey and deeper hued clouds.

Purchased in 1892 from Boussod Valadon & Co.

Illustrated.

Signed lower left.

Canvas 24x19 inches.



No. 68

ROUSSEAU, PIERRE ÉTIENNE THÉODORE

Winding Path, Autumn on Plains of Barbizon, Old Bridge

Clouds form a conspicuous part of this strong and characteristic Rousseau. The sun has dropped low, tinging the clouds, casting its yellow rays over the autumn landscape. The foreground is rough and rugged, stumps of old trees rise among the rank foliage of plants and deeply furrowed ground, and on the peak of a knoll a sturdy old oak spreads. Beyond to the right a stream flows across, losing itself behind a range of trees, opposite which a low plain stretches toward the horizon where blue hills meet in a more clarified atmosphere.

From the Adolph Borie Collection.

Illustrated.

Signed lower left.

Panel 11x13½ inches.

No. 69

DAUBIGNY, CHARLES FRANCOIS

On the Artist's Farm.

A low meadowland stretches on the left, with pools of water. In the near one ducks swim and two women are engaged at some chore, while another approaches carrying a basket. On the left a row of farm houses with thatched roofs appears and the tall wall of the manor house over which trees and the peaks of buildings rise. The sky is overcast with grey clouds.

Illustrated.

Signed lower left, also an inscription signed on the back.

Panel $8\frac{3}{4}$ x15 inches.



1700-

No. 70

JACQUE, CHAS. EMILE

Sheep at the Watering Place

Under the cooling shade the shepherdess has driven her flock to drink from the waters of a stream in which they stand, beneath tall trees of a thinly wooded pasture. She stands over them, leaning upon a staff, as in deep reverie she patiently waits for them. Towering above them a tall tree spreads, its rugged bark glimmering in the light. To the right the landscape winds away in the deep shade of the glade, the middle distance brightened by the gleam of a golden yellow field bordering the distant blue hills of the horizon. The sunlight breaks through falling upon the backs of the sheep and casting their shadows in the water, while above clouds roll over a deep blue sky.

Illustrated.

Signed lower left.

Canvas 26x32 inches.

No. 71

ROUSSEAU, PIERRE ÉTIENNE THÉODORE

Golden Autumn

Storm clouds linger high in the heavens at right and left and along the horizon over a broad and fertile plain. Near the centre they have parted, revealing patches of bright blue sky. The foreground meadow is in shadow, with its pools and furrows, and growths of herbage. To the left rises the trees beneath whose shade farm houses repose, with a long stretch of orchard trees in the middle distance meeting the pathway which runs out from the foreground and along which many figures give life and action to the scene. An old farmer sitting on a white horse, and an old lady sitting near watch the cattle as they browse about, with other figures here and there through the fields engage in various pursuits. Far to the right a grove of trees meets the distant landscape where it fades away against the bright rays of autumn light.

Illustrated.

Signed lower left.

Cradled panel 16x25 inches.



No. 72

DUPRÉ, JULES

The Old Mill

In the shadows of stately trees, their topmost branches sunlit, an old water mill stands. A bright ray of sunlight falls across the mill stream as it ripples serenely by. To the left a long stretch of land bordered by woodland stretches away into the horizon. Passing by the mill the figure of a man is seen in the shadows. Warm sunset rays heighten the distance, blending into a blue sky overcast with white and mottled clouds.

Illustrated.

Signed lower right.

Canvas 22½x18 inches.

2600
No. 73

MILLET, JEAN FRANCOIS (1814-1875)1

Pastel—The Potato Planters

In the foreground are two peasants, a man digging with a hoe and a woman dropping the seeds before him. A long range of trees stretches back over the fields, at the nearest one of which an ass stands in the shade and an infant slumbers in a basket. In the distant field another peasant is tending a cow, and at the horizon a dim line of trees borders the expansive plain. The base of the drawing is in black and white, and is lightly tinted in orange and blue, heightening the sunlight, sky and shadows.

Illustrated.

Signed lower right.

Size 13x18 inches.



No. 74

DIAZ DE LA PEÑA, NARCISSE VIRGILE

In the Depth of the Wood.

In a deep forest a young woman has selected a knoll where a bright ray of sunlight pierces the dense foliage and she reclines to read a book, her golden hair and white robes silhouetted against the deep sombre hues of the background.

Purchased in 1896 from Boussod Valadon & Co.

Signed lower left.

Panel 4½x8 inches.

No. 75

JONGKIND, JOHAN BARTHOLD

A Roadway in France.

A broad sandy roadway occupies the foreground, at the left of which stands an ox team and its driver, near a rugged hedge of rocks and bushes. At the right are a farm house and buildings casting shadows on the road. A woman and a little girl are seen sitting beside a barn, and in a garden close by two women are standing. The distance shows a low line of deep blue plain, meeting the sky overcast with white clouds under the summer sky.

Illustrated.

Signed lower right.

Canvas 13½x22 inches.



No. 76

CONSTABLE, JOHN (1776-1837)

Dedham from the Meadows

Under a curtain of strong clouds lies a bucolic landscape, the river flowing from the far low distance broadens in the foreground and to the right strong gnarled trees bend to the winds. Two cows stand in the shallow waters, one drinking and the other looking toward a boat on the left which is being poled by a man. In the sky to the left the sun is breaking through heavy storm clouds, and casts its rays upon the river.

(This picture was in course of restoration and only partly done when work was discontinued. Consequently its condition has been somewhat impaired, but the characteristics of the artist are in a great measure present.)

No. 77

MURILLO (After)

Madonna and Child.

The saint sitting facing and looking slightly away from the spectator, her arms about the infant who stands on her lap, leaning against her and looking at the spectator.

Size 27x44 inches.



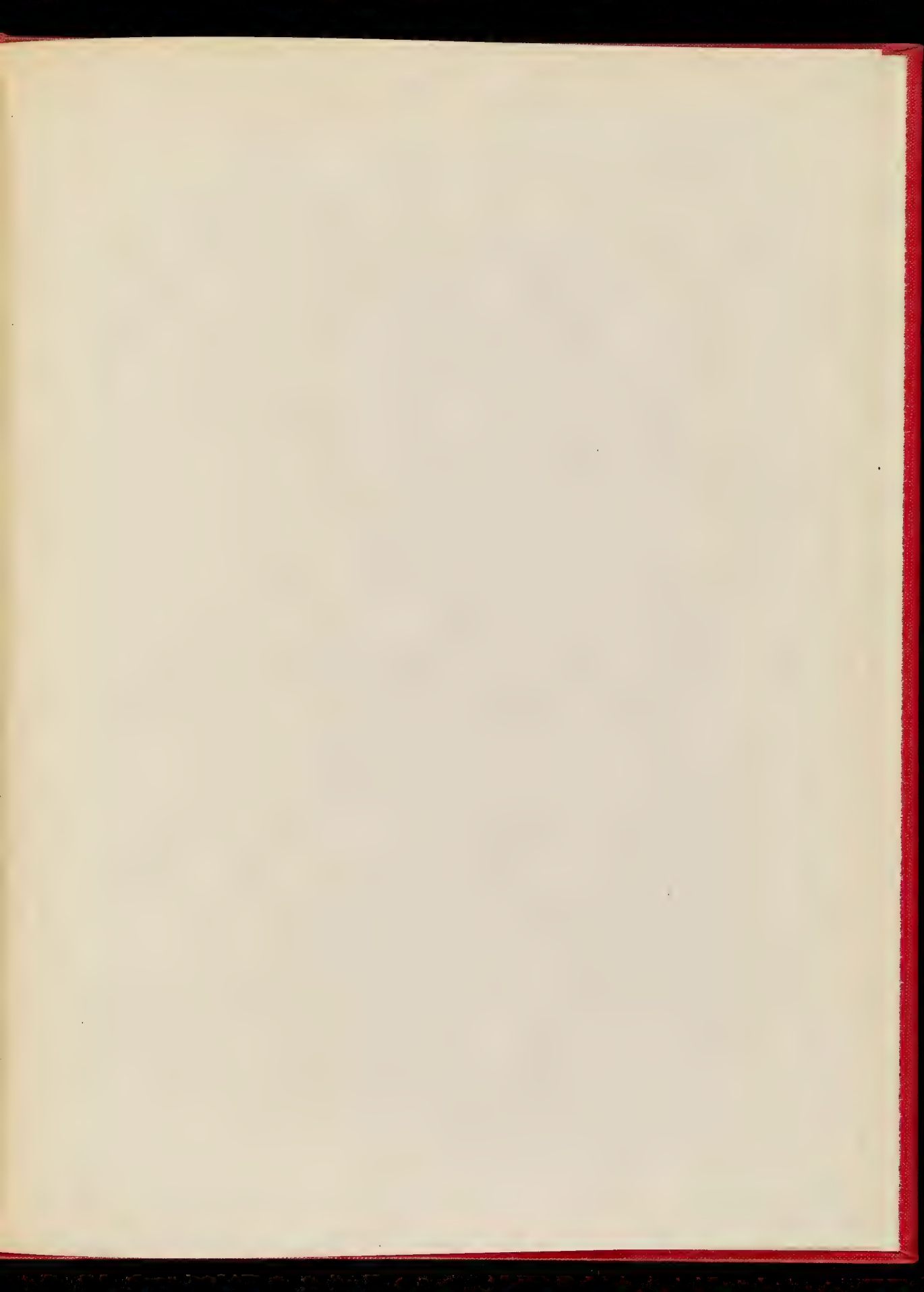
No. 75

ARTISTS REPRESENTED

BERNE-BELLECOUR, E. P.	LAWRENCE, SIR THOMAS
BILLET, PIERRE	LEVEN, H. S.
BLOMMERS, B. J.	L'HERMITTE, LEON AUGUSTIN
BOLDINI, GIUSEPPE (2)	LEONARD, JR., GEO. H. (2)
BONNAT, LÉON	LOO VAN, C.
BOUGUEREAU, WM. ADOLPHE	LUINI, BERNARDINO
BRETON, JULES ADOLPHE	LENBACH, FRANZ VON
BRUZZI, STEFANO J.	MADRAZO, DON RAIMUNDO DE
BROWN, W. BEATTIE	MATHON, E.
CAZIN, JEAN CHARLES (2)	MAUVE, ANTON (2)
CONSTABLE, JOHN (2)	MEYERHEIM, PAUL FRIEDRICH
COROT, JEAN BAPTISTE (2)	MICHEL, GEORGES
DAUBIGNY, CHARLES FRANÇOIS	MILLET, JEAN FRANÇOIS (2)
DECAMPS, ALEXANDRE GABRIEL	NICZKY, EDWARD
DEHAAS, J. H. L.	PELOUSE, LÉON GERMAIN
DÉTAILLÉ, EDOUARD	REYNOLDS, SIR JOSHUA
DIAZ, DE LA PEÑA (2)	ROELOFS, WILLEM
DUCHATTEL, F. J.	ROSE, JULIUS
DUPRÉ, JULES (3)	ROUSSEAU, THEODORE (2)
FORTUNY, Y. CARBÓ (MARIANO) (2)	SIMONI, G.
GAUGENGIGL, IGNAZ	SOEST, L. W. VAN
GEGERFELT, WILHELM VON	SPRING, ADOLPH
GRUTZNER, EDOUARD	SHAYER, WM.
HARPIGNIES, HENRI	TROYON, CONSTANT
HOAG, BERNARD DE	TURNER, J. W. M.
ISRAELS, JOSEF	VAN MARCKE, EMILE
JACQUE, CHARLES ÉMILE (2)	VIBERT, JEAN GEORGES
JONGKIND, JOHAN BARTHOLD	VILLEGAS, JOSÉ
KNAUS, LUDWIG	WOOD, CHAS. KING
KNIGHT, D. RIDGEWAY	

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the death of the

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The Department of Fine Arts*

John W. Beatty, M.A.

*on Monday, September the twenty-ninth
nineteen hundred and twenty-four*

6.	Gutzker	350 -
7	Bonnat	400 ✓
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M. Knoedler and Co.,
14 East 57 Street,
New York City.

Attention 1f Mr. Norman Wells,

Dear Mr. Wells:-

Listed below you will find the prices of the
George Thomas sale of paintings this afternoon, with
a report of the items we were able to secure for you.

No.	Bought for	Sold for
1.	\$50.	\$50. ✓
2.		30. ✓
3.		55. ✓
4.		120. ✓
5.		810. ✓
6.		900. ✓
7.		425. ✓
8.		80. ✓
9.		145. ✓
10.		80. ✓
11.		30. ✓
12.		400. ✓
13.	\$375.	
14.		80. ✓
15.		150. ✓
16.		200. ✓
17.	withdrawn.	
18.		375. ✓
19.		2100. ✓
20.		3400. ✓
21.		1200. ✓
22.	\$1200.	1200. ✓
23.		700. ✓
24.	2700.	
25.		425. ✓
26.		1500. ✓
27.		210. ✓
28.		125. ✓
29.		500. ✓
30.		1150. ✓

GEO. J. C. GRASBERGER, INC.
RARE BOOKS, AUTOGRAPH LETTERS AND OLD PRINTS

TELEPHONE WALNUT 8575

1500 WALNUT STREET

PHILADELPHIA

No.	Bought for.	Sold for
31.	\$140.	75. ✓
32.		70. ✓
33.		75. ✓
34.		165. ✓
35.		25. ✓
36.		20. ✓
37.		17.50 ✓
38.		60. ✓
39.		55. ✓
40.		40. ✓
41.		20. ✓
42.		60. ✓
43.		

Very truly yours,

Geo J C Grasberger

